

NEWS AND COMMENT OF CONCERT AND OPERA



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Soprano, "L'AMORE DEI TRE RE"



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Wagner No Longer Dictator in Opera

Rossini, Bellini and Verdi for the Allies,
Dispersing Teutonic Stodginess and Gloom in Music World

By Grenville Vernon

THE whirligig of the gods was never more strongly in evidence than it has been in the world of opera during the last few years. Wagner, only a few seasons ago a dictator more powerful than a Hindenburg, has been relegated to the concert halls, and even there is heard sparingly and grudgingly. In his place have arisen names even the memories of which many of us had considered dead. Huge audiences have listened, not patronizingly, but with joy, to the operas of Rossini, Donizetti and Bellini. Works which less than a decade ago most of us would have blushed had we been accused of liking we now glory in applauding. What is the reason for it all? It is not the war, for the change began before the war, though that is of course the reason for Wagner's banishment. We cannot feel that it is mere fickleness or fashion. It is probably a combination of many things; a growing tolerance and catholicity of taste, a feeling, originally unformulated and even unconscious, that an all-conquering Germanic Kultur would be as unfortunate in music as in other things, a need for certain qualities of the spirit to which a materialistic and democratic civilization gave scant nourishment. Deprive us of any virtue and sooner or later we will demand it back, no matter how convinced we may have been that this very virtue was outmoded. And grace, charm, simplicity of emotion, spontaneity of spirit, are all virtues which the world never needed more than it needs them to-day. Just because our Pittsburghs and our Birmingham exist in such enormous measure, just because the foundations of the nations have spewed forth their cyclopean progeny upon the beautiful fields of France, filling the air with their horrible cacophony, do we need the sweetness and light of the nineteenth century melodists. We can call them foolish because they sang of love and gentleness, and were unsophisticated, and did not trouble themselves about philosophies. Those who believe the philosophies of Nietzsche or Arthur Schopenhauer more potent and more true than the spirit of St. Francis will undoubtedly continue to call them foolish. But when the war is over it might not be a bad plan to take the Kaiser, and Hindenburg, and Ludendorff, and Count Reventlow, and compel them to go three nights a week to hear "L'Elisir d'Amore," "Don Pasquale" and "I Puritani." They might be civilized through legato!

Reforming Society Through Music

After all, this is a scheme no more extravagant than many another recently devised for the reformation of society. What one generation hears the next will be. The great trouble with the Wagnerian movement in Germany was in its misplacement of emphasis. Wagner was one of the supreme musicians of all time, who, wishing to be universal, decided also to be a supreme philosopher. That he never was a supreme philosopher did not occur to him, and it did not occur to a large portion of the German people. So Wagner, misunderstanding himself, was misunderstood by his public, with the result that there followed a grand jamboree of misunderstandings, in which complete violence was done to every one of the canons pertaining to the limits of the arts, so ably set forth by another German, and a German who was a true philosopher, Gottfried Ephraim Lessing, in "The Laocoon." Everything was to be wedded—sound with sense, poetry with painting, philosophy with the ballet. Never since the beginning of the world was Hymen to be so triumphant; a wedding ring was to be on the finger of all the children of art; everything would be legitimate!

But, alas, the arts are jealous bedfellows. Asleep they are all very well, but awake there is the devil to pay, and the price is usually divorce. With a great genius like Wagner it was possible to keep at least an outward show of marriage, though in reality music was complete master, but with the host of little Wagners, the pawnshop symphonists of the theatre, who settled like leeches over the fair land of Germany and then crossing the Rhine and the Atlantic proceeded to eat up the natural genius of other peoples, the marriages became those of a very little stolen music united to a great mass of words with a resultant sterility. These marriages were possible only because both music and poetry were asleep. But the sleep was the sleep of death and in its arms never to wake have fallen many promising and even vital talents. And out of this sleep from this land of technical boredom is it to be wondered that the public

Programmes for the Week

SUNDAY
Organ recital by Samuel Baldwin, City College, at 4:
Sonata in A minor, Borowski
Sketch in D flat, Schumann
Prelude in E flat, Bach
Marche Funèbre, Chopin
On the Lake of Galilee, Bartol
Prelude in C sharp minor, Rachmaninoff
Largo from "New World" symphony, Dvorak
Flat Lux, Liszt
War thrift concert at the Metropolitan, 8:15 p. m.:
Orchestra—Pomp and Circumstances, Elgar
Nathan Franko, conductor
Star-Spangled Banner, Key
Battie Hymn of the Republic, Julia Ward Howe
Mme. Louise Homer
Brindisi, "Hamlet," Thomas
Bell Song, "Lakme," Delibes
Miss Florence MacBeth
Hungarian Rhapsody No. 12, Liszt
Léonora, Rachmaninoff
Depuis le Jour, "Louise," Charpentier
Pourquoi me réveiller, "Wether," Massenet
Le Reve, "Manon," Massenet
Lucien Muratore
Prologue, "Pagliacci," Leoncavallo
Largo al Factotum, "Barbieri di Siviglia," Rossini
Polonaise, "Mignon," Thomas
Orchestra selection
Brief address on Purpose of War Savings Campaign
Colonial Song, Percy Grainger

The Gum Suckers March, Percy Grainger
15th Coast Artillery Band
Pianist, Percy Grainger
Conductor, Rocco Reia
Il Bacio, Alice Nielsen
La fleur, "Carmen," Bizet
Giovanni Martinelli
Meditation, "Thaïs," Maessnet
Caprice Espagnol, Kettner-Loeffler
Sasha Jacobson
Ah fors e lui, "Traviata," Verdi
Grace Hoffman
La Marsellaise, Rouget de Lisle
Lucien Muratore
Joint recital at Princess Theatre, at 8:30:
Tosca et fugue (D minor), Bach-Tausig
En Autonne, Nielsen
Prelude (G minor), Rachmaninoff
The Song of the Witch, Wildenbruch
English version by Waldemar Kaempfert
Music by Ernst Shilling
Evening (in Swedish), August Korling
The Forest Sleigh (in Swedish), H. Alfven
Spare Not One Smile of Kindness, H. Borresen
Disappointed Expectation: The Young Postilion, E. Lindblad
My Kate, Mrs. Browning
The Drummer's Bride, Victor Hugo
Music by Francis Thome
The Battle Hymn of the Republic, Julia Ward Howe
Ballade (G minor), Chopin
Danse Negre, Cyril Scott
Murmuring Woods, Liszt
Little Rover, Thunderstorm, Sime Lund
Twilight, Walter Rusk Cowles
When Roses Wake, Mark Andrus
The Road to France—A War Song, Sime Lund
Piano recital by Josef Hofmann, Carnegie Hall, at 3:
Sonata quasi una Fantasia (Moonlight), Beethoven
Meditation, Gluck-Sgambati
Gigue, Gluck-Sgambati
Rondo Capriccioso, Chopin
Barcarolle, Nocturne, B. major, Macchiarini
F sharp minor, Scherzo, C sharp minor, Etude, D flat, major, Barcarolle, A minor, Fiedlerman Waltz, Strauss-Godowsky

MONDAY
Dance recital by Helen Moller and pupils, at Carnegie Hall, at 3:15:
Overture, "Orpheus," Gluck
Mourner, Liszt
Prædium, Jarnfeldt
Symphonic poem, "Piaçetta," Saint-Saens
Suite of waltzes:
a. Voice of Spring, Brahms
b. Voice of Spring, Brahms
c. Voice of Spring, Brahms
Symphonic fragment, Sibelius
The Face, Hall of the Mountain King, Grieg
Prelude, "The Prisoner," Grieg
Stars and Stripes, Sousa
Concert by the New York Chamber Music Society, at Aeolian Hall, 8:15:
Quintet in E flat major, Op. 16, Beethoven
For piano, oboe, clarinet, French horn, two violins, violoncello, double bass
Pastorale in D major, Op. 8, Schumann
Suite in A major, Op. 103, Emmanuel Moor
For flute, oboe, bassoon, French horn, two violins, violoncello, double bass
Quintet in F major, Theodore Dubois
For piano, violin, oboe, viola, violoncello
Piano recital by Ethel Leginska, at Carnegie Hall, at 8:15:
Sonata in D major (viève-presto), Liszt
Pastorale (Dom-Paradis) (1712-1725), Scarlatti (1683-1757)
Capriccio, Scarlatti (1683-1757)
Polonaise, Op. 67, Chopin
Andalus (first time), Leopold Godowsky
Sonata in B minor, Balakirev
Léonora, Rachmaninoff
Rigoletto Paraphrase, Liszt
Song recital by Lotta Madden, at Aeolian Hall, at 8:15:
Ombra Cara, Amoroso, Scena ed Aria, Tracitta (1727-1779)

Calendar of the Week

SUNDAY—Metropolitan Opera House, 8:30 p. m., popular concert; City College, 4 p. m., organ recital by Samuel Baldwin; Hippodrome, 8:15 p. m., war thrift concert; Princess Theatre, 8:30 p. m., recital by Betty Askenasy, Gabrielle Tavastierna and Samuel Ljungkvist; Carnegie Hall, 3 p. m., piano recital by Josef Hofmann; Aeolian Hall, 3 p. m., concert by the New York Symphony Society.
MONDAY—Metropolitan Opera House, 8 p. m., French opera, "Thaïs"; Carnegie Hall, 3 p. m., dance recital by pupils of Helen Moller; Aeolian Hall, 8:15 p. m., concert by New York Chamber Music Society; Carnegie Hall, 8:15 p. m., piano recital by Ethel Leginska; Aeolian Hall, 3 p. m., song recital by Lotta Madden.
TUESDAY—Metropolitan Opera House, 8:15 p. m., concert in aid of War Savings Commission.
WEDNESDAY—Metropolitan Opera House, 8 p. m., opera in English, "St. Elizabeth"; City College, 4 p. m., organ recital by Samuel Baldwin; Aeolian Hall, 3 p. m., piano recital by Harold Bauer.
THURSDAY—Metropolitan Opera House, 8:30 p. m., Italian opera, "L'Amore dei Tre Re"; Carnegie Hall, 8:15 p. m., concert by Boston Symphony Orchestra; Aeolian Hall, 8:30 p. m., concert of the compositions of Charles Loeffer.
FRIDAY—Metropolitan Opera House, 2 p. m., Italian opera, "Madama Butterfly"; 8 p. m., "Le Coq d'Or" and "Cavalleria Rusticana"; Aeolian Hall, 8:15 p. m., song recital by Theodore von Hemert.
SATURDAY—Metropolitan Opera House, 2 p. m., French opera, "Le Prophète"; 8 p. m., Italian opera, "Il Barbiere di Siviglia"; Carnegie Hall, 2 p. m., concert by Boston Symphony Orchestra; 8:15 p. m., concert by New York Symphony Society; Aeolian Hall, 3 p. m., song recital by Florence MacBeth.
Nel cor più non mi sento, Arietti, Paisiello (1741-1816)
Ich liebe dich, Beethoven
Wonne der Weimuth, Beethoven
Vielchen, Corbelli
Komm, wir wandeln, Corbelli
Heu Soir, Delussy
Close la pouture, Mahe
Les Papillons, Chausson
Bonjour, Sazon
The Hours of Spring, Mabel Wool Hill
An Oxford Garden, Mabel Wool Hill
Where? Mabel Wool Hill
An Old English Lullaby, Mabel Wool Hill
The Gull, Mabel Wool Hill
tasia, Op. 49, Sibelius
"Night Ride and Sunrise," symphonic poem, Op. 55, Sibelius
Prologue to "Tristan and Isolde," Wagner
Concert of compositions of Chevalier Loeffer, at Aeolian Hall, at 8:30 p. m.:
The Star-Spangled Banner, Chorus
Italian hymn, Orchestra
Meditation in G flat, First Nocturne in D flat
Chevalier Loeffer
Musica dei fiori, The Music of the Flowers
Per te non v'ha che amor, Spleen
Roses d'Hiver, Mousorsky
Tamo ancor, Still I Love You
Canto di Mignon, Song of Mignon
Valzie Gattiche, Dear Memories of a Waltz
Ave Maria, for soprano and piano
Mlle. Hortense Dorvalle
Chevalier Loeffer
Eduardo Gatti, the great Italian actor, will recite V. Carlo Dantesco, Inferno
Pioggia d'oro, Golden Rain
Sordano, Dreaming
Pittoria
Piano solo—Miss Rose Levison
Se fosse mia, If Thou Wert Mine
Addio Gioventù, Goodbye, Youth
Non m'ami più? You Love Me No Longer?
Aprile
Musica domata, The Music of the Dolls
Ave Maria, for soprano and piano
Mlle. Hortense Dorvalle
Next Thursday evening General Manager Gatti-Casazza will revive the work with two important changes in the distribution of parts. Mr. Caruso for the first time will sing the rôle of Avito, who in the play represents the pure Italian type—the representative of the Latin race, at the period of the action of the drama subjected to a barbarian invader, as is Northeastern Italy today. The rôle of Fiora, in which Sem Benelli evidently aims at typifying Italy herself, will be sung for the first time here by an Italian girl, Miss Claudia Muziotas. She pleased the Milan public in the part so much that it is said her head was taken as a model for the widely distributed poster representing Italy with her forefinger on her lips warning the public in the words: "Tacete! Anche il vostro silenzio affretta la vittoria!" ("Not a word! Even your silence will hasten victory!")
Mr. Amato again will be seen as Manfred, the son of the barbarian invader, who has accepted Christianity and sought to win the affection of the subject race by wedding its princess. The old barbarian chief Archibaldo, a sort of Theodorico or Barbarossa, who represents the rude, cruel, pagan type that knows no forgiveness, demanding blood

chestra, at Carnegie Hall, at 2:30 p. m.:
Symphony in E flat (K. 542), Mozart
Symphonic suite "Schelwazze," (after "The Thousand Nights and a Night"), Op. 35, Rimsky-Korsakoff
Song recital by Florence MacBeth, Aeolian Hall, at 3 p. m.:
Old Italian
Quel Ruscelletto (1710-1721), Paradies
Fosco Dormite (1821-1816), Battista Bassani
Aria, "Con vezzà e con lusinghe," from "Il Seraglio" (1756-79), Mozart
Old English
What's Sweeter Than a New Blown Rose? from the oratorio "Joseph" (1685-1759)
Handel
Plume of Love (arranged by H. Lane Wilson) (1710-78), Dr. Arne
Mad Me Discount (1766-1859), Bishop
Aria, "Arlette," from "Jean de Nivelle" (1836-91), Delibes
Charmant Fanillon (1660-1744), Campa
Non, je n'ai plus au Bois (1821-1910), Weckerlin
L'Oiseau Bleu, Dalerose
Les Yeux, Rabey
Ariette, Godeby, Youth
Modern English (American composers)
The Butterfly (first time), Anna Zucca
Fair Bank (first time), Harriet Ware
Midsummer Lullaby, MacDowell
The Look (manuscript), Rosalie Hausman
Swans (first time in New York), Weckerlin
If You Ever Have Seen (manuscript), Gena Branscombe

This Week's Bill at the Metropolitan

When "L'Amore dei Tre Re" was first performed at the Metropolitan Opera House four seasons ago it was hailed by many judicious musical observers as the most interesting operatic work that had come out of Italy since "La Bohème." Its success was due to the very effective libretto, originally a tragedy, by the gifted Italian poet Sem Benelli (who has recently been wounded at the front, but who is now in a fair way to recovery); to the sincere, spontaneous, fluent score provided by the composer Italo Montemezzi, and to what was generally conceded to be a very admirable cast.

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Happenings of Interest in the Concert World

On Tuesday evening of this week at the Metropolitan Opera House a War Thrift Concert will be given which will appeal to every lover of good music. The personnel of the programme is made possible by the cause to which the evening is devoted, as no such roster could be assembled if each were to receive his or her accustomed concert fee. The proceeds will be given to the National War Savings Committee's educational fund as a contribution from the artists participating and a special committee of New York theatrical managers, who have undertaken the enterprise under the chairmanship of Charles B. Dillingham. This committee includes Giulio Gatti-Casazza, David Belasco, George M. Cohan, Daniel Frohman, R. H. Burnside, Theodore Bauer, Edward Ziegler, Edward L. Berheys, Paul Meyer, Joseph I. Bernat, Robert A. Franks, William A. Brady and Mark A. Luescher. The list of artists who will appear includes the following: Georges Baklanoff, Mabel Garrison, Percy Grainger, Grace Hoffman, Louise Homer, Sascha Jacobson, Florence MacBeth, Giovanni Martinelli, Lucien Muratore, Alice Nielsen, Lee Orstein, Helen Stanley, Riccardo Stracciari, Naham Franko Orchestra and 15th Coast Artillery Band.

A second concert by the Salzedo Harp Ensemble is scheduled for the evening of March 22 at Aeolian Hall. This organization, which consists of Carlos Salzedo and six of his pupils, presents the harp in a polyphonic form and includes in its programme works of both classic and modern composers. Greta Torpadie will be the assisting artist.

Herman Sandby, the Danish violinist, will give a recital at Aeolian Hall Tuesday evening, March 19, assisted by Ilya Schkolnik, violinist, and Louis Grunberg, pianist.

Eddy Brown, violinist, will give his season's farewell recital in Carnegie Hall, Sunday afternoon, March 17. In addition to the Beethoven "Kreutzer" sonata and the Bruch concerto in G minor, the programme will include works of Cramer-Brown, Arbos, Kreisler, Cui and Bazzini.

Harold Bauer and Pablo Casals will give their only sonata recital of the season in Aeolian Hall Sunday afternoon, March 24.

An unusual concert is announced for Aeolian Hall Saturday afternoon, March 30, when the Flonzaley Quartet, the Trio de Lutèce, Mme. Helen Stanley, Jacques Thibaud and Maurice Dumesnil will give a concert under the auspices of the American Friends of Musicians in France.

Jascha Heifetz will give his last New York violin recital of the season in Carnegie Hall on Saturday afternoon, April 6.

Lambert Murphy, tenor, who will give a song recital in Aeolian Hall on Monday afternoon, March 18, has just been engaged to sing the tenor part in the St. Matthew's Passion when that work is given by the Boston Symphony Orchestra, under Dr. Carl Muck, in Boston, on March 26. The other artists will be Florence Hinkle, s. rano; Merle Aleock, contralto, and Reinald Werrenrath, baritone.

Professor Leopold Auer, the celebrated violin teacher, will give a violin recital in Carnegie Hall on Saturday afternoon, March 23. He will play a programme exclusively of old masterpieces. Madame Wanda Bugutskaya Stein will be the pianist.

On Wednesday afternoon, March 21, at Aeolian Hall, Merwin Howe, a young pianist from Chicago, will give his first recital. Mr. Howe comes from a musical family, being a first cousin of Elisha Nevin, the composer.

For his recital at Aeolian Hall on Thursday evening, March 21, given for the benefit of "The New York Sun" Tobacco Fund, Godowsky will play an all-Chopin programme. This recital will offer a unique opportunity for the many admirers of the Polish pianist to hear him in the works of his compatriot.

Mr. Damrosch feels that while a few of the older oratorios are losing their hold on modern audiences, this condition does not obtain with Bach, whose oratorios, cantatas and other great choral works will gain in popularity and general understanding for years to come. Last year the St. Matthew Passion was given to a crowded house, and it is in response to the receipt of an unusual number of requests from people all over the country that it has been decided to give this monument of religious music again this season at Carnegie Hall on March 28. The soloists will be Grace L. Weidner, Mabel Aleock, Lambert Murphy, Reinald Werrenrath and Charles T. Tittman. The full New York Symphony Orchestra and the choir of sixty boys and girls from St. Michael's Church will assist the oratorio chorus of three hundred.

Miss Clara Pasvolksi, Russian contralto, who is to be heard in recital at Aeolian Hall on the evening of March 18, has chosen a programme. All of her songs will be sung in Russian and her costume will be a replica of those worn in Russia, and is being especially embroidered for the occasion, since it was impossible to secure one direct, owing to war conditions.

Barrientos, Braslau and Sundelius and Messrs. Diaz, Didur, Ruysdael, Audisio and Reschiglian, and interpreted by Misses Galli and Smith, and Messrs. Bolm, Bartik, Bonfiglio, Hall and Johnson. Mr. Montoux will direct the performance.

"The Barber of Seville" will be the Saturday night popular price performance, with Mmes. Barrientos and Mattfeld and Messrs. Carpi, de Luca, de Segurula, Malatesta and Reschiglian. Mr. Papi will conduct.

At to-night's concert Mische Elman will play Saint-Saens' Concerto and several selected solos. Miss Eva Didur, making her debut at the Metropolitan, will sing an aria from "La Juive" and "Vissi d'Arte" from "Tosca." José Mardones will sing an aria from "Robert le Diable" and "Paf" from "Les Huguenots." The orchestra, under the direction of Richard Mignon, will play the overture to "Mignon" and Ivanoff's "Esquise d'Esquienne."